

The presentation of the different works in the catalog based on drawing, image and text, this introduction is almost mandatory, which serves to make the reading of the texts that accompany each work more fluid. The chronological review of the work, highlighting each and every one of the years and series from 1993 with the first works to the present, makes visible a process of evolution. The obligatory look back allows us to clarify the ideas that are always present and insistent, the process in the modeling of the built space that has always been established in the model, the miniature, the scale. The establishment of series such as Building rest, Asepsis, Aseptic, Magnificent space, Semi-detached, whose purpose is Therapeutic Spaces, in which the texts are introduced in the Brochures that are part of them.

Thus each text will present only the highlights of each work. The attribute introduced in each piece is a point of discourse that leads me to discover the existence of two places that can be visited, the awake country and the dream country. I visit both places, I think I know the awake country better, but it is in the dreamer where I discover the aesthetic that I represent. Virtual reality is finally what allows me to clearly visualize them, hybrid places in which I move; For this, the keys real-virtual, model-image, wakefulness-dream are fundamental axes to understand the spaces created.

I want to talk about the bed, the bedroom, since this is my first point, around which the other rooms grow. The bed is the point here, with a double meaning, as a generator of space and as a medium between wakefulness and sleep. The bed is the origin, then came the room, the ladder, the walls, the door, the window. The analysis of multiple combinations that I make of these elements is the essence of my work. The bedroom that began as a more dreamy space gradually became a hotel room, combining rest and toilet furniture, although it never lost the original idea of a dream image, therefore, Therapeutic Spaces do not have a specific nature and also They are open to Hospitals, Spas...

One last reference to the text. The text/brochure wants to be the axis of this catalog dialogue between sculpture and architecture, the presentation of Therapeutic Spaces that end up being Personalized Therapeutic Products.

### **Rooms of madness 1993**

Concentrated nature is tucked into a room. Daisies are nature and madness. The daisies are the step from the natural to the artificial, after this step everything will be artificial. The room is huge, this is a dream image. There is no window, there is no exterior, it is all over the walls. The door is at the end of the room, the exit is elongated. The bed is out of place. The viewer's point of view is what marks the visualization of the whole. Engraving was the medium that allowed me to achieve the image of dreams. Captured, it already had Total Control over the Built Space.

### **Infinite space 1994**

Yellow is the color of madness for me. A yellow surface of 100 x 35 cm, a bed of 7 x 4.5 cm. The placement of the bed on the delimited surface generates a room, although there is no door or window. If we place the bed in the center of the surface, the spatial reference is large, infinite. The bed is almost inaccessible rest for the viewer, mentally difficult to achieve or imagine. If we move the bed across the surface, the conception of space changes: a huge room with the bed in a corner, a small space that belongs to the bed and closes off a small room, a bed in a corridor, solitude in the immense; all of them impossible breaks.

### **Building Rest 2 1995**

Located the place to sleep, or the one that is recognized as such as a result of the learned space, the three-dimensional display is the next step. The perception of the inhabited space introduces other elements that place it in the high-rise building and in dialogue with other rooms. We are surrounded by other rooms and other inhabiting humans, though ours is the central point of perception. The construction of the rest continues to be impossible, in this case the bed and the walls that delimit it are crossed by elastic. The suspension of the bed in the fragility of the rubber is the fragility of rest, an announcement of a nightmare or impossibility. The walls can be deformed by its elasticity.

### **Building Rest 3 1995**

While Building Landing 2 needs space, Building Landing 3 impacts the build. Two blades, like a puppet, like a construction game, support a yellow bed. Weightless but ultimately safe bed in its attempt to stay under stress. There is no floor, no ceiling, no door or window, I explain, but all these elements are in fact there, otherwise the magic of weightlessness would not be possible.

### **Asepsis 1 1996**

The places of purification, of therapy, begin to appear. Are first abstract concepts that refer to medicine, but also to cleanliness, coldness, loss of passion. Asepsis 1 is the embodiment of this state in a room: aluminum walls, white and blue balls on the floor that clean, but also accumulate dirt in an impossible asepsis. Two doors mark a route. The aseptic method is accomplished with a clearly marked path. The presentation of spaces that need a mental tour. The spectator will enter the aseptic process with his mind, and you will feel the effects. This would not be possible without the total visualization of the work with the reduction of scale. The spaces continue to hang, they hang from the ceiling on nylon straps, the vibration is present every time the work perceives the slightest movement.

## **Aseptic 1, 1997**

### **The learned space**

In order to have a spatial reference we need learning that occurs throughout our lives. It is above all the childhood home that sets the benchmark and a future perception. When I started designing spaces, the rooms that arose were those of the first house, drawing this shows the evidence: the preference for spacious rooms, aligned doors, simplicity and symmetry. Ultimately, the square plan structure of the Galician rural house.

The spaces created Aseptic 1 collect my memory. Two connecting rooms that require a round trip. The memory image coincides with reality, since the childhood home is the combination of two joined rooms. But the coincidence between the real and the memory does not simplify the creation process, the created image is a distortion of the memory that transforms the two rooms, one into a corridor that enhances the other as a bedroom.

### **Magnificent space 1 1997**

A compliment to space is to build it Magnificent; and here a Magnificent Space. A small corridor, a door and an octagonal room. The combination of the shape and the nobility of the material, tile, are what make it magnificent. Everything is possible in this place full of references, the mind can find refuge and tranquility in its uterine form. There is no time here.

### **Somniurized 1, 2 1997**

Somniurized 1 and Somniurized 2 are two answers to the same idea: the space ready to sleep The construction of a soundproof space, conducive to sleep.

Somniurized 1 reproduces the moment prior to sleep, a favorable situation for this to occur.

Somniurized 2 describes the bedroom when you are already asleep. Let the room become solid, so that nothing disturbs sleep, it is an ideal feeling for the sleeper, but claustrophobic for the person who is awake.

### **Semi-detached 3 1997**

The work Adosados 3 represents a 12-story building with four apartments per floor, located on an avenue and sharing the light well with the side buildings. I lived in this building for three years, on the third floor.

The bed, a total of 27 (13 white and 14 in different colors) is the furniture through which the interior of the building is discovered. Repeated on each of the floors, they all start from the first, highlighting a bedroom on each level. All beds are crossed by an elastic band that runs vertically throughout the building. The placement of each bed in the bedrooms is the dialogue sought between surface, bed, door, window. The repetition of the distribution of all the houses is the repetition of all

the landings, one bedroom on top of another, one landing on top of another: the same rooms but different landings.

The extreme reduction to a 1:14 scale makes it possible to visualize that totality, something impossible in another means of spatial representation. A building, 12 floors, 48 houses, 2 X levels where the rubbers (the hidden places of the buildings) start from, -1 garages, 0 entrance, +1 storage room, +2 roof and sky.

### **Building the break yellow, green, gray, 1998**

The same surface of the bedroom, the same placement of the bed, the change of color, door and window, are the elements of analysis. The plan view of the rooms reflects the described high-rise building, which is present in the repetition of the distribution of the lower, empty, white room. The intermediate space is occupied by the springs, these capture any type of movement and make the bed almost never stay still. That small movement, almost imperceptible, is enough to manifest dizziness. The small faint, which never occurs, comes to produce, once again, the reflection of spatial instability and by bodily and mental extension. The built spaces capture these small vital vibrations, they are guided by the learned space and thus manage to introduce time in the space they close.

### **Prototype of Therapeutic Bedrooms for Galicia 2000.**

Total control over the space includes a new variable to take into account: the creation of specific and personalized spaces, in this case for Galicia. The influence of the Galician popular tradition in my work is present in the crowded imagery that takes shape in bright and flat colors. DT Prototype for Galicia 2000 consists of two hotel rooms: one in harmony from green to blue, and the other guided by colors free of popular expression. These Therapeutic Bedrooms have a surface of earth under their floor that, in addition to reminding us of the feeling that roots us in it, modifies the perception of what is found underground in the high-rise building.

### **Community in Red, CR02**

The delimited Red Space contains ITM CTM, IVM, CVM models: Individual Therapy Module, Collective Therapy Module, Individual Vision Module, Collective Vision Module. All together they form a community of a specific color, Red Community, which takes us from Red to Pink, passing through Orange, Fuchsia, Yellow.

Therapeutic Bedrooms TB 1999

They are the first therapeutic spaces and the first product of the company ComfortWorld, a company that I created to present these spaces. They incorporate something else, an advertising

reference brochure that is part of the work and that presents the qualities of the new generation of spaces and the company created.

The therapeutic spaces introduce the therapeutic quality in the geometric rigidity of the architectural spaces, this is achieved through the total modeling of the construction elements, shape, measurement, scale, color, door, window, bed. In this case, two 1:12 scale Bedrooms hanging from the ceiling 120 cm from the ground, one is green and the other orange. In space, the bed is the element that remains unchanged, changing the color and position of doors and windows.

### **Therapeutic Capsules TC 1999**

Looking for the total modeling of the space, the TC represents a great advance, the step from the model to the flat model, with the advantages that this entails. The space must be used by the spectator following the instructions booklet. The transition from the model to the flat model solves an artistic problem that closes a process.

Painting - installation - model - flat model - painting

The installation makes possible an old desire of painting, to access the interior of an image. The model takes all the qualities developed by the installation, returns to the space of the model and presents a reduced space that allows the vision of a whole.

The TC are hotel rooms that combine a rest and toilet module, which enhances isolation and makes therapy more effective, it acts effectively while we sleep.

### **Place of Happiness Therapy PHT 2000**

This project concentrates the theory of the transition from the model to the flat model. The flat models can also be called souvenir pieces of the magnificent work presented. Obviously, a flat model is not the same as a model.

PHT achieves two important objectives: Discover the formula for happiness and represents a breakthrough in space modeling, flat models. He proposes to start trips that take us from pink to red.

### **MOM capsules 2002**

They are flat models that are egg-shaped. They contain toilet and rest units inside, the interior layout of this cell wants to be a perfect, protective, uterine interior, which accompanies the user, providing protection, achieving the long-awaited rejuvenation. MOM Capsules are the transition from therapeutic spaces to personalized therapeutic products. They affect the artistic resolution:

flat mockup = screen, screen = window, window = painting, flat mockup = painting

Recent work incorporates a novelty: furnishing the bathroom, with toilet, sink and pool. Research on futuristic spaces makes us recognize the need for this piece of furniture.

## **Five Combinable Therapies 5CT 1998-2002**

5 colors and 5 treatments that combined are a total therapy. The accompanying brochure presents the magnificent qualities of the product. The presentation of ComfortWorld as a production company is worth reading.

ComfortWorld aims at the total control of the individual through the commercialization of a new generation of spaces. A complete range of therapies for a new way of life. This perfect way of life disguised as happiness and well-being in which all suffering is under control can be recognized in the present life and in the future. Getting so close to this extreme of control can endanger the balance of new types of life, which is why all therapeutic spaces are also a critique of the society in which we live governed by globalization, consumerism and the manipulation of thought.